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CATALOGUE

OF

THE ENTIRE COLLECTION OF THE BEAUTIFUL AND TRULY CLASSICAL WORKS

OF

WILLIAM LINTON, ESQ.,

COMPRISING

A great portion of his best known Landscapes—large and small; together with the entire Collection of his Studies and Sketches in Oil, representing many of the most Picturesque and Classical Scenes in Northern and Southern Italy (including Calabria), Sicily and Greece: also, Views among the Rivers, Valleys, Lakes, Mountains, Forests, and Coasts of North and South Britain—forming a most interesting and brilliant display of the high powers of this accomplished Artist:

WHICH

Will be Sold by Auction, by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8, KING STREET, ST. JAMES'S SQUARE,

On THURSDAY, MARCH 29, 1860,

And following Day,

L.25418

AT ONE O'CLOCK PRECISELY.

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May be viewed Two days preceding, and Catalogues had, at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8, *King Street, St. James's Square, S.W.*

CONDITIONS OF SALE.

—o—

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1*s.*; above Five Pounds, 5*s.*; and so on in proportion.

III. The Purchasers to give in their Names and Places of Abode, and to pay down 5*s.* in the pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.

IV. The Lots to be taken away, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE, MANSON and WOODS not considering themselves answerable for the correct description of any Lot.

V. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VI. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

MANY of the Pictures in this Collection were exhibited by Private View several years ago, at the Gallery of the New Water-Colour Society in Pall Mall. The Exhibition was honoured by the presence of Royalty, and most of the distinguished Patrons and Professors of Art and Literature then in town.

The following extracts are from the notices of the press on that occasion :—

"The collection consists of a great variety of views. They have all the freshness of originality, and though rigidly correct in representation, possess sufficient pictorial management to render them exquisite landscapes."—*Times.*

"We have seldom seen so interesting a collection, and the many distinguished persons who have visited it have expressed their unqualified approval and delight. The scenery is exceedingly beautiful, while feeling, freshness, and fidelity pervade the sketches generally."—*Morning Post.*

"We do not know when we have been more gratified by the productions of individual talent."—*Literary Gazette.*

"We know of no exhibition at which an artist, scholar, or tourist could pass a morning more delightfully than in examining these exquisite creations of Mr. Linton's pencil."—*Morning Chronicle.*

CATALOGUE.

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First Day's Sale.

—o—

On THURSDAY, MARCH 29, 1860,

AT ONE O'CLOCK PRECISELY.

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STUDIES IN OILS.

BRITISH SCENERY.

1 Flint Castle, North Wales
2 North End, Hampstead
3 Charmouth Cliffs, Dorset
4 Wreck near Walmer Cliffs, Kent
5 Corfe Castle, Dorset
6 Firs, at Hampstead
7 Jack Straw's Pond, Hampstead Heath
8 Crickhowel, South Wales
9 Tintern Abbey, Monmouthshire
10 Avenue at Red Lion Hill, Hampstead
11 Windsor Forest,—Beech trees
12 Windsor Forest,—Beech trees
13 Old vessel on the Dee Sands, Flintshire

14 Grassyard Cliffs, Vale of Lonsdale, Lancaster
15 A scene on the Wye, Monmouthshire
16 Matlock High-Tor, Derbyshire
17 Lulworth Cliffs, Dorset
18 Valley of the Lune, Lancashire
19 The Pier at Lyme Regis, Dorset
20 The Pier at Portland Quarries, Weymouth
21 The Pier at Lynmouth, Linton, North Devon
22 Northwick Park—Morning
23 Old bridge on the Lune, near Sedbergh, Westmoreland
24 A collier unloading, at Deal, Kent
25 Vale of Festiniog, North Wales
26 Windsor Castle, from George IVth's. Cottage
27 Folkstone Chalk Cliffs
28 Lime-kilns, on the Duddon, Cumberland
29 Wallasey Pool, Birkenhead
30 Broughton Mill, on the Duddon, Cumberland
31 St. Margaret's Bay, near Dover
32 Portland Castle, near Weymouth
33 Walmer Beach, Kent
34 Devock Lake, Cumberland
35 Shap Abbey, Westmoreland
36 The Vale of Evesham, Worcestershire
37 Hampstead Heath firs
38 Dover Castle and Town
39 Broughton Tower, on the Duddon, Cumberland
40 St. Aubin's, Jersey
41 Ross Market Place, near the Wye
42 Ambleside Market Place, Westmoreland
43 Clitheroe Castle, Lancashire
44 Harter-Fell, Eskdale, Cumberland
45 Stonebyres Fall, on the Clyde, Scotland
46 Flint Castle, North Wales
47 Grecian buildings—*a study*
48 Windermere Ferry, Westmoreland
49 Newcastle-on-Tyne—the High Level Bridge

GREECE AND ITS ISLANDS.

50 Ravine at Misthra, looking down on tne Spartan Plain
51 Athens, from Lycabettns
52 Athens, from St. Elias' Chapel
53 Piada, in Epidaurus
54 Arcadhia, Town and Valley of, Messenia
55 Arcadhia, Town and Coast of, Messenia
56 Napoli di Romania (Nauplia), in the Morea
57 Palamide and Bay, at Napoli di Romania
58 The Temple of Sunium
59 The Plain of Messenia, from Ithome, with Mount Taïgeton
60 The Temple and Acropolis of Corinth
61 The Plain of Megalopolis, with Mount Lycæus (Dhiaforti)
62 The Plain of Megalopolis, looking to Londari
63 The Lake Phonia, and Convent of St. Demetrius
64 Zante and Citadel
65 Salona (Amphyssa) near Delphi
66 Valley of the Alpheius, looking to Mount Lycæus
67 Valley of the Alpheius, looking to Olympia
68 The Temple of Apollo Epicurins, Phigaleia
69 Sunium—a storm
70 Hydra, an Island of the Ægean—morning
71 Mount Parnassus, from Haliartos
72 The Valley of Klitor, Arcadia
73 The Bay of Eleusis
74 The Lake Stymphalus, with Mount Cyllene
75 Misthra, Sparta—a shower
76 Syra, Island of, looking towards Delos, Archipelago

ITALY.

77 Vesuvius, from Sorrento
78 The Plain of Sorrento
79 The Plain of Sorrento
80 Rapallo, near Genoa

81 Isola Burano, Venice
82 Genoa harbour
83 The Ponte Nomentano, near Rome
84 The Temple of Minerva Medica, Rome
85 Monaco, on the Cornice Pass, near Nice
86 Vico, Bay of Naples
87 Church on the Cornice Pass
88 Old Tower and Lock, near the Po
89 Ancient arch, near Tivoli
90 The Temples of Paestum
91 The Vale of Terni, from Narni
92 Procida Castle, Bay of Naples
93 Le Cento Camerelle at Baiæ, near Naples
94 Tivoli, from a Villa of Horace
95 Sorrento, Tasso's house, with Vesuvius
96 Il Pizzo, Calabria
97 Sorrento, Town and Plain of
98 La Sala, Vale of Diano, Salerno
99 Old arch, near Tivoli
100 Baths of Caracalla, Rome
101 Arches, near Tivoli—evening
102 Venice—St. Simeone Piccolo
103 The Lake of Nemi
104 Castelluccio, Calabria
105 The Convent of St. Benedetto near Subiaco
106 The Castle of Subiaco, near Tivoli
107 St. Pierre, Valley of Aosta
108 St. Pierre, Valley of Aosta,—another view
109 The Temple of Vesta, at Tivoli
110 Castellamare, Bay of Naples
111 Albano, near Rome
112 Leghorn harbour
113 Venice,—St Simon
114 Verrex,—Val d'Oste
115 Genoa,—Carignano Church, and Cornice Coast
116 Genoa, with old bridge, and Carignano Church

LARGER PICTURES.

117 Cottage near Fairlight, in Sussex

118 An old forest trunk, Old Windsor Forest

119 Kirkby Lonsdale Bridge, Westmoreland

120 Copy from Richard Wilson

121 The Lake of Nemi

122 Copy from Orizonti

123 Study for Mola di Gaieta

124 GENOA AND COAST, from near the Carignano

125 THE LAKE MAGGIORE, near Pallanza

126 NANT GWYNANT, at the foot of Snowdon

127 THE LAKE STYMPHALUS, with Mount Cyllene, Greece

128 ON THE THAMES, near Windsor—evening. *A powerful effect of light and colour*

129 A MOUNTAIN TOWN, IN CALABRIA. *Exhibited at the British Gallery*

130 RUINS OF A ROMAN AQUEDUCT—evening. *Exhibited at the British Gallery*

131 A VILLAGE SCENE IN SURREY. *Exhibited at the British Gallery*

132 A POND, NEAR HIGH BEECH, Epping Forest

133 PIADA, in Epidaurus, Greece

134 Copy from Lord Egremont's Claude—"Jacob and Laban"

135 A MILL, AT CARSHALTON, on the Wandle

136 AN ITALIAN EVENING. *Exhibited at the British Gallery*

137 SORRENTO, with Tasso's house, Bay of Naples

138 MARIUS, AT CARTHAGE—*a study*

139 OBERWESSEL, ON THE RHINE

140 A FOREST POND

141 AN OLD TOWER ON THE WELSH COAST. *Exhibited at the British Gallery*

142 MARYPORT, Cumberland. *A picturesque combination of vessels and buildings, harmoniously coloured. Exhibited at the British Gallery*

143 THE CASTLE AND BAY OF BAIÆ, ITALY. *Exhibited at the Royal Academy*

144 PASSERANO, an old town in the Campagna of Rome

145 MOONLIGHT AT SEA: going to the rescue. A fishing boat pushes its way through the heaving sea to succour a vessel in distress. *A vigorous and transparently painted picture. Exhibited at the Royal Academy*

146 AN OLD VOLCANIC LAKE, NEAR THE PONTINE MARSHES. *Exhibited at the Royal Academy*

"A bright, rich, deep-toned bit of natural truth; one of the painter's happiest efforts. It is marked by an originality of feeling which yet sacrifices no whit of truth."—*Athenæum.*

147 THE TEMPLE OF HOPE: a scene in the plains of Rome. *A brilliant effect of southern sunlight, rich and deep in tone. Exhibited at the British Gallery*

148 NEAPOLITAN PEASANTS REPOSING. A graceful group of figures in a woody glade on the shore of the bay. *Exhibited at the British Gallery*

149 THE TEMPLE OF JUPITER OLYMPIUS, AT ATHENS. *Exhibited at the British Gallery*

150 THE TEMPLE OF CONCORD, AT GIRGENTI: peasants reposing. *Broad and Wilsonic in colour and effect. Exhibited at the British Gallery*

151 A SCENE ON THE TIBER, with the Cathedral and Palace of the Vatican. *Exhibited at the Royal Academy*

152 THE FERRY: an Italian river scene. *A fresh and silvery effect of nature. Exhibited at the British Gallery*

153 AN ANCIENT TOMB IN THE ROMAN CAMPAGNA. *Exhibited at the British Gallery*

"This picture, with 'Halton Forge, near Lancaster,' will not fail to attract the attention of the connoisseur and critic in art, as works of a superior character. The feeling of these fine works is only to be paralleled by their treatment, and it is no sacrifice of truth to say that they are among the very best in the entire collection."—*Observer.*

154 CAIUS MARIUS SITTING AMONG THE RUINS OF CARTHAGE. *Engraved by Willmore for Finden's Royal Gallery of British Art*

"Mr. Linton's large classical composition is well painted, and is conceived in a graceful and poetical spirit."—*Times.*

"Linton's Ruins of Carthage is a splendid picture. The desolate city is all in all. The wild swans swim among shattered columns, the wild deer gaze through marble porticoes, and the sun sheds over all a glistening golden light, mocking the desolation.

"Lone mother of dead empires,
Childless and crownless in her voiceless woe."—*Athenæum.*

155 ALEXANDER THE GREAT BESIEGING TYRE

"This is one of Mr. Linton's finest compositions."—*Literary Gazette.*

"Bold in conception, and well painted, this picture will bear comparison with the 'Ruins of Carthage;' we hardly know how to accord a higher meed of praise."—*Morning Chronicle.*

End of the First Day's Sale.

Second Day's Sale.

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On FRIDAY, MARCH 30, 1860,

AT ONE O'CLOCK PRECISELY.

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BRITISH SCENERY

156 Derwentwater, Cumberland
157 Garden scene, St. John's Wood
158 Epping Forest
159 Vessels on the Dee, Flintshire
160 Charmouth Beach, Dorset
161 Hornby Castle, Lancashire
162 Old Windsor Forest
163 Mill, in Epping Forest
164 Hampstead Farm
165 Rocks on the Lune, Westmoreland
166 The Lune, at Sedbergh
167 Lyme Regis, from Charmouth, Dorset
168 Old bridge and houses, at Lyme Regis, Dorset
169 Halton Forge, near Lancaster
170 Corfe Castle, Dorset
171 Portland Bill, Dorset
172 Binn's Cascade, near Lancaster
173 At Staveley, Westmoreland
174 Maryport, Cumberland

175 Old houses and mill dam, at Brecon
176 Hampstead Heath
177 Maryport, Cumberland
178 Bolton Abbey, Yorkshire
179 Folkstone Beach
180 Brecon Old Bridge, North Wales
181 Mount Orgueil Castle, Jersey
182 Hampstead,—a garden scene
183 The Ferry-House, Windermere Lake
184 The Grey Mare's Tail: a waterfall in Scotland, near Dollar
185 A waterfall, near ditto
186 A waterfall and bridge, near ditto
187 The Mill Lodge, at Dolphinholme, Lancashire
188 Dolphinholme Mills, on the Wyre, Lancashire
189 Hastings, from the London Road
190 The Crook of Lune, near Lancaster
191 A mill near Crickhowel, South Wales
192 Harrow on the Hill—evening
193 Old Oak, Windsor Forest
194 Hornby Castle, on the Wenning, Lancashire
195 Mitton, on the Ribble, near Clitheroe, Lancashire
196 An old pier, near Flint
197 Dover Cliffs

GREECE, AND ISLANDS.

198 Athens, from Museum Hill
199 Salamis, and the Ægæan
200 Syra, from the Lazzaretto, Archipelago
201 Misthra, Turk's Town, Spartan Plain
202 Megaspilion Monastery
203 Karitena, on the Alpheius
204 The Plain of Marathon, from the descent to Vrana
205 The Spartan Plain, and Mount Taigeton
206 Athens, with Jupiter Olympius, from the Ilyssus
207 The Pythian Chasm, at Delphi

208 The quarries of Pentelicus
209 Corfu
210 Sparta, Turks' Town

SICILY, &c.

211 Catania, from the Lava Rocks
212 Girgenti
213 The Temple of Segeste
214 Messina, looking towards Scilla
215 Borghetto, near Mon Reale
216 Palermo, the Marina, with Monte Pellegrino
217 Palermo and plain, from the Convent
218 The harbour of Malta, from Bell's Monument
219 The Mole of ancient Tyre

ITALY.

220 The Plain of Sorrento and Bay of Naples, with Vesuvius
221 The City and Harbour of Genoa
222 The Lake of Nemi—twilight
223 The Lake of Lugano
224 The Town and Rocks of Scilla, Calabria
"A grand stormy sunset."—*Times.*
225 An Ancient Temple on the Tiber
226 The Vale of Lune
"A powerful study."—*Times.*
227 Hadrian's Villa, near Rome
228 Recco, near Genoa
229 The Valley of Aosta
230 Florence
231 Venice—a gala day
232 Venice, Old Arch near
233 The Lago Maggiore, at Luino
234 Scilla and Stromboli
235 Genoa

Phillippi Sales
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236 Venice, from the Academy
237 Tomb in the Roman Campagna
238 Lugano, with St. Salvadore, Northern Italy
239 The Temples and Bay of Baiæ, near Naples
240 Aqueduct, near Rome
241 The Temples at Tivoli
242 The Temples at Tivoli, another view of
243 Mæcenas's Villa, at Tivoli
244 Monte Sabello, with Campagna of Rome
245 The Temple of Peace, at Rome
246 Old Amphitheatre
247 Subiaco, near Tivoli
248 Old Church, at Genoa
249 Bay of Baiæ, near Naples
250 Cottage, Bay of Salerno
251 Subiaco Church, near Tivoli
252 Colosseum at Rome,—interior
253 Amalfi, Bay of Salerno
254 Mont Blanc, from the descent to Sarnos
255 Avignon, on the Rhone

LARGER PICTURES.

256 "Dinas Bran," on the Dee, above Llangollen
257 Scene on the Lune, Lancashire
258 Copy of a Poussin in the Royal Collection
259 Bathers: a greenwood pool
260 Southend Terrace, Essex
261 The Lake of Lugano, Italy
262 Study for a Picture of Tyre
263 The Lake of Albano, Italy
264 Venice. *Study for a large picture in possession of Alderman Wire*
265 Italy. *Study for the picture at Woburn Abbey—(the Duke of Bedford's)*
266 Hampstead Heath—the fir trees, Harrow in the distance

267 TIMON OF ATHENS—*a study*

"Sun hide thy beams, Timon hath done his reign!"

268 THE "CROOK OF LUNE," near Lancaster

269 STUDY FOR THE LARGE PICTURE OF "JUPITER OLYMPIUS," AT ATHENS

270 A VIEW OF LANCASTER, from the end of the Ladies' Walk

271 A VIEW OF LANCASTER, from the Quarries

272 A COTTAGE NEAR GUESTLING, in Sussex

273 ROMAN RUINS

274 A SCENE NEAR THE GRAND CANAL, VENICE. *Exhibited at the British Gallery*

"Firm and deep in tone."—*Athenæum.*

275 THE CHURCH, &c., OF ST. GEORGE, AT VENICE

276 A SCENE IN EPPING FOREST

277 ESKDALE, from Muncaster Park, Cumberland—Sca-fell in the distance

278 A SMALL CANAL, AT VENICE. *Exhibited at the British Gallery*

279 AN OLD VESSEL, ON THE SANDS OF THE DEE. *Exhibited at the British Gallery*

280 HORNBY CASTLE, LANCASHIRE

281 RETIREMENT. *Exhibited at the Royal Academy*

"The soundness of principle in this picture brings it clear out from among the commonplaces by which it is surrounded. As a poetical suggestion it is one of Mr. Linton's best thoughts."—*Athenæum.*

282 CORINTH: the Temple and Acropolis. *Exhibited at the Royal Academy*

"Two or three columns——
Remnants of things that have passed away,
Fragments of stone reared by creatures of clay."—*Byron.*

283 ARCADIA: from the scenery of the Lower Valley of the Alpheius, near Olympia. *Exhibited at the Royal Academy*

284 THE TEMPLE OF MINERVA MEDICA, AT ROME. *Exhibited at the Royal Academy*

285 THE ISLE OF SAN GIULIO, on the Lake of Orta

286 THE BAY OF BAIÆ, WITH PUTEOLI—*a restoration*

287 A SCENE ON THE BEACH, AT WALMER, KENT. *Exhibited at the Royal Academy*

288 THE LAKE OF ORTA, Northern Italy—early morning: companion picture to Bellinzona, in the Collection of Joseph Arden, Esq., of Cavendish Square. *Exhibited at the Royal Academy*

"A scene of much grandeur and interest. A solemn gloom enfolds the lake and nearer mountains, while the turreted promontory, and monastic isle of St. Julio, are lit up by the early sun, in striking contrast—Monte Rosa towers over all."

289 POSITANO, in the Bay of Salerno, at the base of Monte San Angelo

290 CASTELLAMARE, Bay of Naples

291 MOLA DI GAIETA, near Naples. *Exhibited at the British Gallery*

292 THE LAKE OF NEMI, Italy. *Exhibited at the British Gallery*

293 HALTON FORGE, on the Lune, near Lancaster. *Exhibited at the British Gallery*

"*Halton Forge* (No. 13)—a scene on the river Lune, Lancashire,—has an intensity of brightness, not rawness—a look of reality, the truth of which may be tested by allowing the eye to revert to many of its neighbours in the same department. The masses of rock and tree on the left, very beautifully drawn, are painted with a force and verisimilitude which attest the artist's nice observation of the scene. The distance, the height, are in harmony—and might be approached: while the sky is fresh and clear. The water is fluid and transparent in character."—*Athenæum.*

294 EPPING FOREST: a scene near Woodford Wells

295 IL PIZZO, near the Plains of Maida, in Calabria, the scene of Murat's death

296 THE GULF OF GAIETA

297 WINDSOR CASTLE, from the Park

298 THE LAKE OF COMO

299 EMPULUM; ruins near Tivoli. *Exhibited at the Royal Academy*

"The scene is lonely and tells a tale of the past;—of beautiful Italy fallen from her pride of place. A square mediæval feudal tower, built on a Roman ruin of rich red brickwork, hangs over a clear, still pool, into which the bright sky is artistically brought down. The picture combines all the transparency of water colours, with the force and substance of oils."—*Athenæum.*

300 DERWENTWATER, Cumberland. *Exhibited at the Royal Academy*

"To nature's pride,
Sweet Keswick's vale, the Muse will guide;
The Muse who trod the enchanted ground,
And sailed the wondrous lake around."

"This is a most delightful picture, and is one of the artist's happiest efforts. The whole subject is treated in a masterly style; it must be seen to be properly appreciated."—*Observer.*

301 THE CASTELLUM OF THE JULIAN AQUEDUCT, AT ROME: a broad and vigorous effect of light and colour. *Exhibited at the Royal Academy*

302 ZAGAROLA—Campagna of Rome. *Exhibited at the Royal Academy*

303 MONT ORGUEIL CASTLE, Jersey

"This is a very fine composition."—*Times.*

"It is full of magnificent effect, and is painted with the bold, free, and spirited pencil of this admired artist."—*English Gentleman.*

"There is an elevated feeling in this picture."—*Examiner.*

304 A CALABRIAN FORTRESS: brigands driving off cattle. *A grand and effective work, in the spirit of the old Masters of landscape, and highly characteristic of the scenery of the wild region from which it was selected. Exhibited at the Royal Academy*

305 THE TEMPLES OF PÆSTUM, Italy. *Exhibited at Westminster Hall*

"There is most impressive feeling in Mr. Linton's rendering of these grand old temples, which, though their age counts by thousands of years, still look down in gloomy grandeur on the wild neglected plain beneath. The eagle finds shelter within their walls, and magnificent masses of rolling cumulous clouds sailing majestically across the sky, give a checquered light and shadow to the landscape. The ruin is beautifully drawn, and stands out nobly from the strong shadow of its base; and we have seldom seen anything more felicitous than the reflected lights and colours on the fluted shafts of the columns. This is true high-class landscape painting; it touches the sympathies, and awakens emotions in the mind—a rare quality in the present day, when most of our young artists seem so entirely taken up with painting portraits of boulders and pebbles, clusters of ivy, and lichen-dappled walls, as to forget that the mind takes some part—yes, and that the greatest—in the appreciation of nature."—*Guardian.*

306 THE BAY OF BAIÆ, Italy: vigorous and effective. A scene replete with classical associations. *Exhibited at the Royal Academy*

307 CIVITA CASTELLANA, near Rome. *Exhibited at the British Gallery*

"This picture has been seen before, but deserves to be again before the public. It is in the higher style of landscape painting, and is well carried out."—*Times.*

308 THE VALE OF LONSDALE, near Lancaster. *Exhibited at the Royal Academy*

"This is an elaborate and beautiful view of a scene described by Gray, in one of his letters to Dr. Wharton. 'Every feature which constitutes a perfect landscape of the extensive sort,' says the poet-tourist, 'is not only boldly marked, but also in its best position.'"—*New European Magazine.*

"It is a picture of great force and vigour, and well painted."—*Globe.*

309 VENICE: a gala-day on the Grand Canal. *Exhibited at the Royal Academy, and at the Manchester Royal Institution.*

"A gala-day on the Grand Canal: W. Linton.—And what so gay as Venice, the city of love, music, and pleasure! Here we are on the Grand Canal; richly ornamented gondolas, freighted with pleasure-seekers, are gliding to and fro

"By many a pile in more than Eastern pride,
Of old the residence of merchant kings."

How sedate and solemn, in the midst of this gay scene, look those marble palaces. They speak truly of the dignity and grandeur of Venice in its olden day, when doges reigned, and that mysterious feeling we love so to read about, hung over the city of the waters. This is a picture which could only have emanated from a mind deeply imbued with the poetry of Venice. Its colouring is solid, well toned, and of a rich deep sobriety; and, notwithstanding the gorgeous nature of the subject, there is a simplicity observed throughout, which we cannot too highly commend. We presume the landscape prize will be awarded to this picture."—*Guardian.*

The prize of £50 was awarded to this picture.

310 CORFE CASTLE, DORSET. *Exhibited at the Royal Academy.*

"This is a presentment of one of the grandest and noblest ruins in the kingdom, considering their extent. It is further of interest as the scene of the murder of the martyr Edward by Elfrida. The ruins are stately and imposing in their picturesqueness, and offer the very elements favourable to a striking combination. Mr. Linton has missed no point of his subject."—*Athæneum.*

FINIS.

London: Printed by W. Clowes and Sons, 14, Charing Cross.

ILAP 94-D473